Stolen Art Alert

Volume 2 Number 7
September 1981

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

Thefts from Public Places

This summer thieves struck a variety of east coast institutions whose collections are open to the public without intense surveillance. Hardest hit was the museum of the University of Pennsylvania, which closed down some of its galleries this August to emplace security devices and procedures after it had suffered three thefts. Brookgreen Gardens at Murrells Inlet, SC was robbed twice within two and a half weeks despite the fact that officials had begun to upgrade their security after the first incident. And one of New York City's public monuments fell victim to vandals in the latest in an ongoing series of attacks. As Gordon L. Tarbox, Jr., Director of Brookgreen Gardens, commented, expressing his anger and frustration over the losses from the garden: "I hope it never happens again because it hurts everyone when something like this happens, especially the public that comes to view these statues."

Officials at the Museum of the University of Pennsylvania disagree as to whether or not the three thefts there this summer were related incidents. In mid-May, a Hirado Island Sacred Horse (SAA, Aug 81, no 152) disappeared from a corridor display area that was not properly guarded. The theft occurred during the day while the museum was open. Next, a gold Mesopotamian Saw Blade (SAA, Jul 81, no 86) was removed from a locked and alarmed display case some time during a two-week period in July. It is likely that the thieves passed the flat object through a gap in the glass intended for ventilation of the case. The third object, a gold and enamel Moghul

Continued p 3 col 1

An Attack on Ancient Tikal

In a pathetically self-destructive gesture, Guatemalan rebels have burned the museum laboratory at the ancient Mayan site of Tikal, scrawled graffiti on its freestanding monuments, and made off with several jades from the museum's collection there, according to press sources, confirmed by archaeologists at the Maya Art Program of the University of Pennsylvania, Philadelphia.

The attack occurred on September 19th, when a tour group was visiting the famous pyramids at Tikal, deep in the heart of the Yucatan Peninsula. As the group was returning to its bus, a band of guerillas swept down, robbed the visitors of their money and valuables, and shot the bus driver and guard, killing both. Then they moved on to the museum, where they seized nine jades from a viewing case and set the laboratory and administrative wing on fire. A hotel nearby was also burned in the rout.

According to Dr. Arthur Miller of the University of Pennsylvania Maya Art Program, the greatest cultural loss in the incident was the ten years' records and a large collection of ceramics that perished in the laboratory. The lost documents record the whole history of the Tikal excavation since it was taken over by Guatemalan archaeologists ten years ago. The site was first excavated by a University of Pennsylvania team directed by William Coe, which began working there in 1956. This group trained the Guatemalan archaeologists who are currently in charge of the site. The loss of the records was termed an "irreparable disaster" by Dr. Miller.

The most important works of art carried off by the rebels were an early

Classic necklace, an early Classic jade dancing figure, and a highly important carved jade face of a Maya ruler from a late Classic burial. The objects are listed as nos 83-85 in this issue.

It is rumored that the rebels are trying to ransom the pieces back to the government. They have announced that the works of art will not be allowed to leave the country. But Pre-Columbian art experts reached by IFAR expressed skepticism. "The insurgents have only two ways of raising money: by looting monuments and by kidnapping," one archaeologist commented. "Looting is by far the safest. The markets are well established."

Lowie Museum Prosecutes Its Thief

A man has been caught who, for a period of several months this year, posed as a research anthropologist in order to systematically remove hundreds of objects from the Lowie Museum of Anthropology, a research institution at the University of California, Berkeley, which houses literally millions of uncatalogued artifacts. In September, John Hellson, 49, a Canadian national, was convicted of possession of property stolen from the museum's collections. Hellson pleaded guilty and has been sentenced to two years in jail. About 90 of the artifacts he is believed to have stolen from the museum have been recovered from the market. An equal number of pieces is still missing, according to the museum's senior curatorial anthropologist, David Herod.

Hellson, reportedly a soft-spoken man of academic bearing, first approached the museum last December, presented bogus research credentials indicating that he was associated with the Department of Anthropology of the University of Lethbridge, Alberta, and asked to study the museum's Plains Indian material, about which he appeared to be quite knowledgeable. He was granted access to a storage area, where he worked for several months, aided by two assistants whom he brought with him.

In April, a Tlingit artifact from the collections Hellson was studying turned up in Seattle, where a dealer brought it to the attention of William Holm, a professor at the University of Washington. Holm recognized the object as belonging to the Lowie collections, and notified the museum. Hellson was taken into custody the next day. At the time of the arrest, he had a bear's tooth from the Lowie Museum in his pocket. Investigations into Hellson's purported affiliation with the University of Lethbridge revealed that he had received a degree in anthropology from the school, but no longer had any connection with it whatever.

Most of the artifacts Hellson is documented to have removed were Chinese netsuke that were stored in unlocked cases about 30 yards from the area in which Hellson and his assistants had been authorized to work. 170 of these netsuke were missing at the time of an inventory taken after the arrest. About 90 have been recovered to date. According to Mr. Herod, most of the artifacts were sold locally, and were returned with the help of dealers in the area, who realized they had purchased stolen material after hearing of the theft. The artifacts had been dispersed on the world market, and were recovered from places as distant as Taiwan, Israel, England, and Japan.

International Art Smuggler Convicted

The New York Regional Director of Investigations of the U.S. Customs Service, Wilbur Nichols, in cooperation with the U.S. Assistant Attorney Stacey Moritz (Southern District) announced the conviction of Alfred Aletto, 26, for smuggling and transporting a stolen artwork in foreign commerce. His father, Alberto Aletto, 56, was acquitted of the smuggling charges, first filed against the two men in June 1981. The artwork, a sixteenth-century Flemish tapestry, *Tiberius Imperator* valued in excess of $100,000, had been stolen from a private castle near Florence, Italy, on January 1, 1977.

According to a summary of the case by the U.S. Attorney's office, Alfred Aletto is a jeweler who lives and works on Long Island. In June 1977, he smuggled the tapestry from Rome, Italy through Kennedy airport by filing a false customs declaration stating that he had nothing to declare. Shortly afterward, he put the tapestry up for sale at Sotheby Parke Bernet in New York. The announcement of its impending sale was brought to the attention of the owner, Count Birano Castelbarco Albani, and after his declaration of ownership, it was withdrawn from sale.

The two Alettos testified that they had bought the tapestry at the Porto Portese flea market in Rome. But a witness for the prosecution, Captain Italo Marchisio of the Italian Carabinieri, testified that the men had contacted Count Albani shortly after the theft and attempted to ransom the tapestry back to him.

necklace, was stolen from an alarmed case in a closed gallery during a one-day period when the museum was closed (no 93, this issue). Gregory Possehl, curator of the Asian collections, stated that the alarm on the case was battery-operated and the batteries had run down. He added that since the batteries are regularly checked and replaced, museum officials assume that the alarm must have sounded, but because the gallery is located in a remote cul de sac, it failed to alert the guards.

Lavon Bair, Administrative Financial Officer of the Museum, states, "We had a lot of money invested in security already, but this outbreak of thefts led us to step things up here. It's just too bad we had to wait until we were hit three times to do this." The museum has improved and expanded its alarm system and has changed security guard patrols to insure regular surveillance of all areas of the museum that are accessible to the public.

Brookgreen Gardens, situated on the grounds of a mid-18th century plantation, is the idyllic setting for a comprehensive collection of 19th- and early 20th-century American sculpture. The grounds lie along the banks of the Waccamaw River, which is part of the Intercoastal Waterway. On the night of August 27th, thieves apparently entered the gardens by means of a boat that approached from the Waccamaw River at high tide. They scaled a twelve-foot wall surrounding a loggia and, after tampering with many of the statues in the gardens, made off with three: *The Greek Dance* by C.P. Jennewein (no 47, this issue), *Boy and Panther* by Malvina Hoffman (no 45), and *Dancing Girl* by Murial Chamberlin Kelsey (no 48).

Immediately after the theft, Gordon L. Tarbox, Jr., the Director, took several measures to prevent a recurrence. He improved the lighting of the grounds, and added two round-the-clock armed guards to patrol the area until a central electronic alarm system could be installed. "It makes me mad," Tarbox comments. "We are spending money on security that could be better used to improve the grounds and collection.

The increased security at Brookgreen did not deter at least two individuals from returning to the gardens by night, scaling the wall, and snatching G.J. Lober's bronze *Faun* (no 49) from the gallery of small sculpture. In their haste, they broke the faun's foot, leaving a portion behind attached to the base. The guards were stationed within yards of the gallery, but the thieves worked so quickly that the guards were unable to catch them.

Brookgreen trustees are offering a $5,000 reward for recovery of the statues and/or the arrest and conviction of the thieves. After an intensive local investigation, authorities have reason to believe that the bronzes have been moved out of the state. The FBI is now involved in the case.

The solutions to problems of security in areas that are open to the public for limited hours during the day seem simple compared to the problem of keeping the artwork in New York City's parks and squares secure. Joseph Bresnan, Director of Historic Parks, reports that works of art in New York City's parks are under constant threat from vandals and thieves. "We are always losing things, but we acquire, restore, and replicate artworks each year," Bresnan comments.

In mid-August vandals removed a bronze medallion from the base of the Thorvaldsen Monument in Central Park. The monument, which is located at 96th Street and Fifth Avenue, was a gift of Danish Americans to commemorate the 50th anniversary of the death of Albert Bertel Thorvaldsen, the Danish sculptor. It is a stone statue representing a man holding sculptor's tools in his hand and is a Thorvaldsen self-portrait. At his left elbow is a personification of Sculpture. The statue stands on a base set with two bronze rondels depicting Day and Night.

Using a crowbar, thieves worked on the 20-inch rondel of Night until they pried it out of the base. When Parks Department officials discovered the loss, they noticed that the rondel depicting Day on the other side of the base had also been loosened. As a result, the Parks Department has removed Day and stored it away from public view.

The missing rondel is listed in this issue as no 50.

Mr. Joseph Bresnan will discuss security of art in public places in the November issue of the Stolen Art Alert. *IFAR readers are invited to submit their comments, experiences, and possible solutions to this problem.*

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The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 VON NEIDA, John Wesley. Landscape with Lake, ca 1890. Oil. Approx 48.3 × 71.1 cm. Signed. Near shore seen at lower edge with a gazebo and trees in l/r corner. In the middle distance at right is a snow-capped mountain with a sailboat in the water at its base. Shoreline reflected in still water. *81.250.3. Ephrata, Pa. 17 Aug 81.

2 VON NEIDA, John Wesley. Landscape with River, ca 1890. Oil. Approx 48.3 × 71.1 cm. Signed. *81.250.2. Ephrata, Pa. 17 Aug 81.

3 VON NEIDA, John Wesley. Rural Landscape, ca 1890. Oil. Approx 61 × 91.5 cm. Signed. *81.250.1. Ephrata, Pa. 17 Aug 81.

4 Mt. Springs Hotel, Ephrata, Pennsylvania, ca 1860. Oil on canvas. Approx 61 × 76.2 cm. Rambling frame hotel with many trees in front. *81.250.4. Ephrata, Pa. 17 Aug 81.

American, 20th Century

5 AVERY, Milton (1893-1965). Yellow Suit, 1940. Oil on canvas board. 50.8 × 40.6 cm. Signed, titled, and dated on back. Woman seated on a chair, her right arm resting on the chair back. Behind her is a table with a lamp and plant on it. *81.247.2. Los Angeles, Ca.

6 WYETH, Andrew (b 1917). Mussels and Rockweed, 1941. Watercolor. 44.5 × 54.6 cm. Signed l/l. 81.251.2. Winston-Salem, NC.

Czechoslovakian, 19th Century

7 BRANDEIS, Antonietta (b Bohemia, 1849). Canal in Venice. Oil on board. 16.5 × 22.9 cm. Signed l/r. *81.221.1. London, England. 1981.

8 BRANDEIS, Antonietta (b Bohemia, 1849). Entrance to St. Marks Basilica, Venice. Oil on cedar panel. 21.3 × 12.1 cm. Signed l/l. *81.221.2. London, England. 1981.

Dutch, 19th Century

9 SALLE, Modesta Joseph de (1826-77). Still Life. Oil on canvas. 47 × 38.1 cm. *81.223. London, England. 1981.

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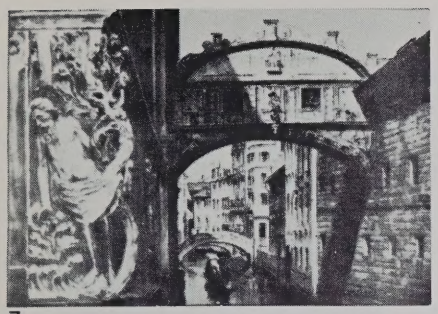
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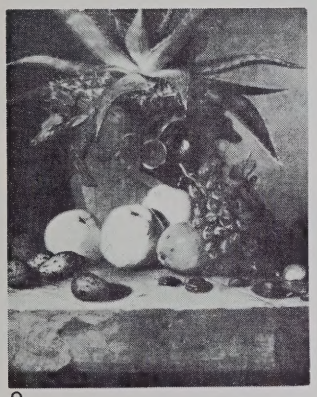
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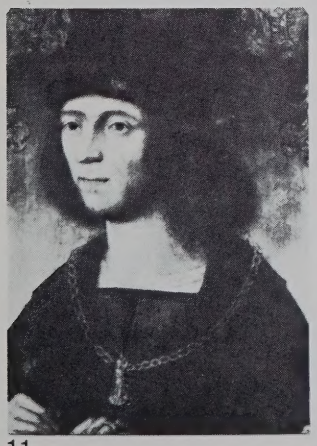
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English, 15th Century

10 King Henry VI. Oil on panel. 45.2 × 32.6 cm. Believed to be dated. Written on either side of head: Henricus Sextus. *81.231.1. London, England. 13 Apr 81.

English, 16th Century

11 King Henry VII. Oil on panel. 35.6 × 25.4 cm. *81.213.3. London, England. 1981.

12 King Henry VIII. Oil on wood. Approx diam 91.5 cm. *81.231.2. London, England. 1981.

English, 18th Century

13 SARTORIUS, John Nost (1759-ca 1828). Hunting Scenes (two). Oil on canvas. 91.5 × 128.3 cm. Both signed and dated. One in l/l: 1798, other in l/r: 1815. *81.222.1-2. London, England. 1981.

English, 19th Century

14 CLEMENTS, G. H. (fl 1886). View of Windsor Castle. Oil on canvas. 62.2 × 122.6 cm. *81.218. London, England. 1981.

15 GALLON, Robert (1845-1925). Landscape. Oil. 33.7 × 50.8 cm. *81.216. London, England. 1981.

16 LUNY, Thomas (1759-1837). Grotto de Palazzo, Italy, 1832. Oil on wood panel. 30.5 × 40.6 cm. Signed and dated on reverse. *81.230. London, England. 1981.

17 PARRIS, Edmund Thomas (1793-1873). Portrait of Young Queen Victoria at the Opera. Watercolor on marble. 30.5 × 23.5 cm. Written on reverse: Several of these versions are recorded in the London Portrait Gallery. The court painter E.T. Parris' final study representing Queen Victoria at the Opera 1839 is in Queen Mary's Collection. Three-quarter view of the young queen standing in her box, her program resting on the ledge. *81.228. London, England. 1981.

18 SOUTHALL, Joseph E. (1861-1944). Two Studies. Watercolor. 25.4 × 10.2 cm. One is a study for Sigismunda; the other shows a standing woman wearing Roman clothing. *81.226.1-2. London, England. 1981.

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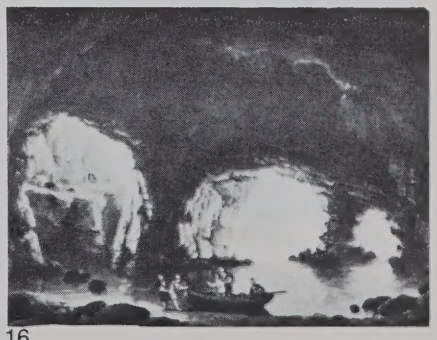
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19 WOODWARD, Thomas (1801-52). Bay Racehorse in a Landscape. Oil on canvas. 49.5 × 59.8 cm. Initialed and dated l/r: T.W. 1832. *81.224. London, England. 1981.

European, 17th Century

20 Landscape with Ruins. Oil on canvas. 70 × 90 cm. A group of figures in lower center before a ruined building whose upper storey is silhouetted against a cloudy sky. *81.237.2. Vienna, Austria. 27 Dec 80.

Flemish, 17th Century

21 KESSEL, Jan van (1626-79). Animaux Amphibies. Oil on wood. 22.5 × 33 cm. Signed l/r. Various amphibious animals, some in water, some on land, and many species of birds in the sky, on land, and on the water. Prov: Louvre Museum, Paris. *81.249. Paris, France. 26 May 81.

Flemish

22 Adoration of the Magi. Approx 127 × 63.5 cm. *81.227. London, England. 1981.

French, 19th Century

23 BOUDIN, Eugène (1824-98). The Beach at Trouville. Oil on panel. 15 × 30 cm. Signed and dated l/l: E. Boudin 73. Titled l/r: Trouville. Ref: Schmit, v 1, p 301, no 850. Prov: National Gallery, London. *81.215. London, England. 1981.

24 BOUDIN, Eugène (1824-98). The Jetty at Trouville at Low Tide, 1894. Oil on canvas. 34.9 × 26 cm. Signed, dated, and titled l/l: Trouville/25 août/ E. Boudin 94. Ref: Not in Schmit. *81.225. London, England. 1981.

25 COURBET, Gustave (1819-77) and Cherubin PATA (1827-99). Swiss Landscape with Cottages. Oil on canvas. 50.6 × 31.8 cm. Signed l/r: G. Courbet. Ref: Sale, Christie's, New York, 29 May 81, lot 42. *81.233.1. New York, NY. 7 Aug 81.

26 VOLLON, Antoine (1833-1900). Le vieux port de Marseille. Oil on canvas. 83 × 102 cm. Signed l/l: A. Vollon. Boats in the water in the foreground with a lighthouse and jetty at left and the cathedral at right in the middleground. Mountains and a large sky in the background. *81.246. Marseilles, France. 2 Feb 81.

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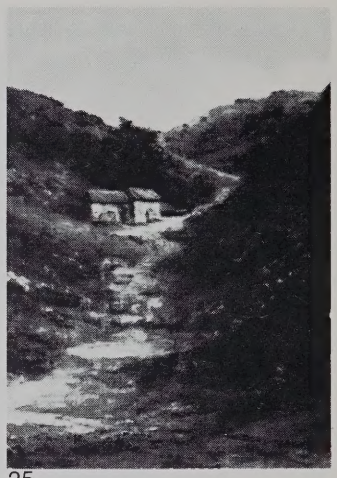
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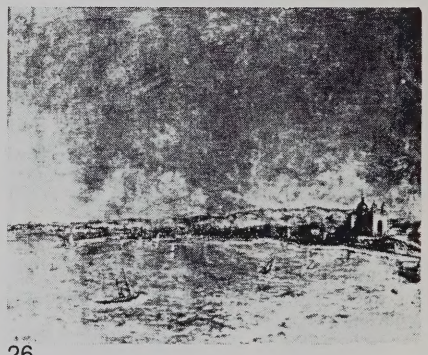
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French, 20th Century

27 PISSARRO, Lucien (1863-1944). Devon Landscape with Ships in the Harbor, 1927. Oil. 50.8 × 61 cm framed. Signed with a monogram and dated l/l. Harbor in lower portion with hills rising above the shore. *81.217. London, England. 1981.

Hungarian, 19th Century

28 GEZA, Peske (b 1859). Street Urchin Playing the Flute. Oil on canvas. 66 × 78.7 cm. Signed and inscribed u/r: Peske Geza/München. *81.233.2. New York, NY. 7 Aug 81.

Italian, 17th Century

29 Venetian School. Death of Archimedes. Oil on canvas. 40 × 50 cm including frame. Draped body of slain Archimedes lies in center surrounded by helmeted soldiers, some with swords and shields. *81.237.1. Vienna, Austria. 27 Dec 80.

Italian, 18th Century

30 Pastoral Landscape. Oil on canvas. 56 × 46 cm. *81.238.3. Ispra (Varese Province), Italy. 20 Nov 80.

31 Rocky Landscape with a Waterfall. Oil on canvas. 56 × 46 cm. Rocky landscape with large trees at right and shepherds and goats in the right foreground. On the left is a waterfall descending from a plain with trees and mountains in the distance. *81.238.4. Ispra (Varese Province), Italy. 20 Nov 80.

Russian, 20th Century

32 WESTCHILOFF, Constantin. Italian Landscape. Oil on board. 20.3 × 25.4 cm. Signed. 81.233.3. New York, NY. 7 Aug 80.

Prints and Drawings

American, 20th Century

33 AVERY, Milton (1893-1965). Amazons. Flobrush (ink pen). 35.6 × 43.2 cm. Pointillist sketch of two voluptuous nudes, one seen from the front, the other from the side. 81.247.1. Los Angeles, Ca. 1981.

34 BURCHFIELD, Charles (1893-1967). September Bouquet, 1964. Charcoal, pencil, and colored crayon on paper. 38.1 × 53.3 cm. *81.251.3. Winston-Salem, NC. 1981.

Czechoslovakian, 19th Century

35 MUCHA, Alphonse (1860-1939). Autumn, 1898. Panneau décoratif. Signed in block at l/r. *81.244. Providence, RI. Early Sep 81.

English, 19th Century

36 MENPES, Mortimer (b Australia, 1860-1938). 40-49 Cheyne Walk. Black and white etching. 22.2 × 29.2 cm. *81.229. London, England. 1981.

French, 19th Century

37 RODIN, Auguste (1840-1917). Sketch of a Kneeling Woman. Watercolor and lead pencil on yellowed paper. 32.5 × 25 cm. Signed l/r. *81.248. Goldenvale, Wa.

German, 16th Century

38 DURER, Albrecht (1471-1528). The Apocalyptic Woman and the Seven-Headed Dragon, 1498. Woodcut. 39.1 × 27.9 cm. Ref: Bartsch VII, 71; Meder 173. From the edition of 1511 with Latin printing on the back. Lucien Goldschmidt label on verso. *81.247.3. Los Angeles, Ca. 1981.

Spanish, 20th Century

39 PICASSO, Pablo (1881-1973). Etching. 15 × 20.5 cm. No 31/50. Ref: Leiris no 316; Block no 1796. *81.209.1. New York, NY. 23 Jun 81.

40 PICASSO, Pablo (1881-1973). Etching. 17 × 20.5 cm. No 18/50. Ref: Leiris no 92; Block no 1572. *81.209.2 New York, NY. 23 Jun 81.

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41 PICASSO, Pablo (1881-1973). Etching. 21 × 26.5 cm. No 25/50. Ref: Leiris no 323; Block no 1803. *81.209.3. New York, NY. 23 Jun 81.

42 PICASSO, Pablo (1881-1973). Etching. 15 × 21 cm. No 17/50. Ref: Leiris no 59; Block no 1914. *81.209.4. New York, NY. 23 Jun 81.

43 PICASSO, Pablo (1881-1973). Etching. 15 × 21 cm. No 17/50. Ref: Leiris no 65; Block no 1920. *81.209.5. New York, NY. 23 Jun 81.

44 PICASSO, Pablo (1881-1973). Lithograph. No 23/50. Ref: Leiris no 293; Block no 1773. *81.210. New York, NY 30 Jun 81.

Sculpture

American, 19th Century

45 Farmer's Plow Weathervane, ca 1870. Copper and white metal. Approx l 121.9 cm. Old, weathered color. Bullet dent on blade, ball at top of the rod. *81.235. Stow, Ma. Summer 81.

American, 20th Century

46 HOFFMAN, Malvina (1887-1966). Boy and Panther Cub. Bronze. H 52.1 cm. Signed on base: © 1915 Malvina Hoffman. Founder's mark: Roman Bronze Works N-Y. *81.232.1. Murrells Inlet, SC. 28 Aug 81. *Reward.*

47 JACKSON, Harry (b 1924). Iroquois Guide, 1967. Patinated bronze. 49.5 × 34.3 × 25.4 cm. Signed and numbered on base: 9/40. *81.207. Thousand Oaks, Ca. May 79.

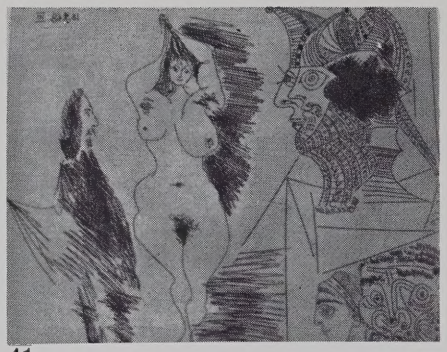
48 JENNEWEIN, Carl Paul (b Stuttgart, Germany, 1890). The Greek Dance. Bronze. H 47 cm; base 36.2 × 11.7 cm. Signed on base at back: C.P. Jennewein ©. Founder's mark: P.B.U. Co München/Made in Germany/15. *81.232.3. Murrells Inlet, SC. 28 Aug 81. *Reward.*

49 KELSEY, Muriel Chamberlin. Dancing Girl. Bronze. H 38.1 cm. Signed on base at back: Muriel Chamberlin Kelsey. *81.232.2. Murrells Inlet, SC. 28 Aug 81. *Reward.*

50 LOBER, Georg John (1892-1961). Faun, 1916. Bronze. H 35.6 cm. Signed on base at left: Georg Lober NA ©. *81.254.

Danish, 19th Century

51 THORVALDSEN, Albert Bertel (1770-1844). Night. Bronze. Approx diam 50.8 cm. *81.242. New York, NY 15 Aug 81.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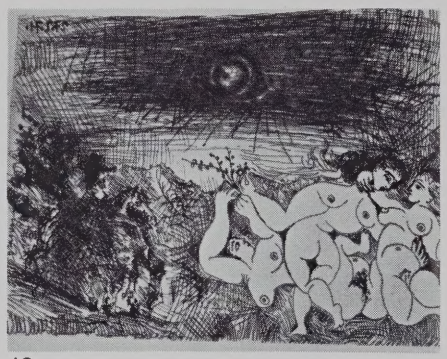
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Decorative Arts

Flemish, 16th Century

52 God the Father Holding the Dead Christ, early 16th c. Oak. H 78 cm. God the Father enthroned holds the limp body of Christ on his right knee. *81.241.2. Hertogenbosch, The Netherlands. 3 Jan 81.

53

53 St. Barbara, 1520. Polychromed oak. H 111 cm. *81.241.1. Hertogenbosch, The Netherlands. 3 Jan 81.

Flemish

54 St. John the Evangelist. Walnut. H 79 cm. Seated saint looking up, his right hand on a book placed on his knees, his left hand on his breast. *81.241.3. Hertogenbosch, The Netherlands. 3 Jan 81.

Italian, 18th Century

55 150 Crèche Figures. H 30 cm each. Figures of herdsmen and villagers. *81.239.1-150. Naples, Italy. 7 Jan 81.

Swiss, 20th Century

56 GIACOMETTI, Alberto (1901-66). Standing Female Figure. Bronze. H 67.3 cm. Signed on top of rectangular base. 81.251.1. Winston-Salem, NC. 1981.

Enamels

57 English. Battersea Box. Enamel. H 2 cm, diam 5 cm. On the top is a man with black hair wearing a black tricorn hat and a red coat. A tree is at left. A border of gold ivy leaves circles the edge. The bottom is light blue with an abstract leaf design in red and dark blue. Inside is grey with dark green splotches. 81.253.46. San Francisco, Ca. Oct 80.

Furniture

58 Italian, 18th Century. Armchair. Walnut. Back formed by two inlaid crossbars and decorated uprights. The legs are reinforced with two carved crosspieces. *81.238.2. Ispra (Varese Province), Italy. 20 Nov 80.

59 Italian, 18th Century. Chest. Walnut. Divided vertically into two sections of four drawers each with curved handles. *81.238.1. Ispra (Varese Province), Italy. 20 Nov 80.

60 Italian. Corner Cupboard. Oark wood with oil finish. Approx h 100 cm. Stands on three short legs and has a convex curved door with a lock. 81.253.47. San Francisco, Ca. Oct 80.

Glass

61 American, 18th Century. Stiegel-type Bottle, mid- to late- 18th c. Approx h 10 cm. Colorless glass with eight unequal sides and enameled decorations. On one side are words in German; on the reverse is a man in a frock coat in blue, brown, yellow, green, white, and black. 81.243.10. San Francisco, Ca. Oct 80.

62 American, 19th Century. Amberina Ice Cream Dish, 1880-90. Pressed glass. Approx 31 × 10 × 8 cm. Shaped like a rowboat with a pressed daisy and button pattern. 81.253.4. San Francisco, Ca. Oct 80.

63 American, 19th Century. Amberina Punch Cups (three), 1880-1900. Approx h 6 cm. Thumbprint pattern. 81.253.5a-c. San Francisco, Ca. Oct 80.

64 American, 19th Century. Paneled Cologne Bottles (five). Each has twelve sides: amethyst, h 14 cm; cobalt blue, h 12 cm; green, h 12 cm; green h 17 cm; blue, h 10 cm. 81.253.11-15. San Francisco, Ca. Oct 80.

65 BOSTON AND SANDWICH GLASS COMPANY. Candlesticks (pair), 19th c. Canary yellow glass. Approx h 18 cm. Petal and loop pattern. 81.253.8a-b. San Francisco, Ca. Oct 80.

66 BOSTON AND SANDWICH GLASS COMPANY. Whale Oil Lamp, 19th c. Approx h 24 cm. Green, square base. 81.253.6. San Francisco, Ca. Oct 80.

67 BOSTON AND SANDWICH GLASS COMPANY. Whale Oil Lamp, 19th c. Approx h 21 cm. Royal blue, loop font. 81.253.7. San Francisco, Ca. Oct 80.

68 GALLE, Emile (1846-1904). Landscape Vase, late 19th c. Cameo glass. Approx h 15 cm. Signed in cameo: Gallé. Flattened bulbous shape. Light tan or yellow glass overlain with shades of brown and cut with a riverside landscape with tall, leafy trees in the foreground. 81.253.16. San Francisco, Ca. Oct 80.

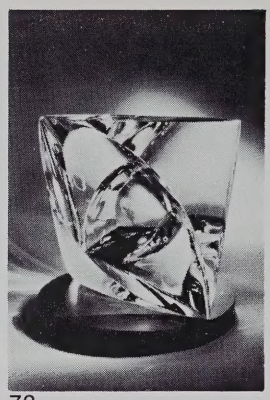
69 GALLE, Emile (1846-1904). Vase. Cameo glass. Approx h 15 cm. Signed in cameo: Gallé. Elongated teardrop shape in yellow-orange glass overlaid with darker red-orange and cut with dianthus flowers. 81.253.17. San Francisco, Ca. Oct 80.

70 NEW ENGLAND GLASS COMPANY. Pomona Punch Cup, 1885-6. Approx h 6 cm. First ground curlicues, decorated with a band of cornflowers. 81.253.2. San Francisco, Ca. Oct 80.

71 NEW ENGLAND GLASS COMPANY. Pomona Punch Cup, 1885-86. Approx h 6 cm. First ground curlicues; decorated with acanthus leaves extending downward from the clear rim of the cup. 81.253.3. San Francisco, Ca. Oct 80.

72 NEW ENGLAND GLASS COMPANY. Pomona Lampshade, 1886. H 10 cm, diam 21.5 cm. Signed: Locke Corp. 1886. Second ground stippled, decorated with a band of detailed cornflowers. 81.253.1. San Francisco, Ca. Oct 80.

73 STEUBEN GLASS. Diagonals. Cut crystal. H with stand 22.9 × 20.3 cm. Designed by Lloyd Atkins. Smooth, cut crystal block with rounded sides, front and back each cut diagonally in opposite directions into a long concavity tapering at both ends. Top and bottom surfaces repeat tapering outline. Rests on a circular revolving stand. *81.236. Greenwich, Ct. 15 Aug 81.


73

Implements

74 GLEASON, Roswell (Dorchester, Ma, 1822-71). Porringer. Pewter. Approx diam 6 cm. Marked: R. Gleason. 81.253.18. San Francisco, Ca. Oct 80.

Miniatures

75 ISABEY, Eugène Louis Gabriel (French, 1804-86). Jerome Bonaparte. Bust portrait of a man set inside the lid of a black shell box lined in gold. There is a miniature of Napoleon I on the lid. *81.243.3. St. Georges des Coteaux (Charente Maritime), France. 19 Sep 80.

75

76 PETITOT, Jean, the Younger (French, 1650-99). Mlle de la Vallière. *81.243.2. St. Georges des Coteaux (Charente Maritime), France. 19 Sep 80.

Objects of Art

77 French. Oval Box. Gold and enamel. Violet-pink color with a scene of Venus and Vulcan on the lid. *81.243.1. St. Georges des Coteaux (Charente Maritime), France. 19 Sep 80.

76

Silver

78 English, 18th Century. Fruit Dishes (pair), ca 1798. Sterling silver. 15.2 × 20.3 cm. Hallmarks: lion, leopard, sovereign head, intial B. Cast and repoussé. Boat-shaped body attached to a round base by dolphin legs. *81.234.2a-b. Mumford, NY. 8 Aug 81.

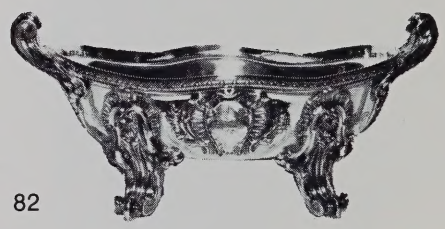
79 English, 18th Century. Sugar Shakers (pair), ca 1787. Sterling silver. H 15.2 cm, diam 5.1 cm. Maker's initials: JW and WT. Hallmarks: lion, leopard, sovereign head, initial M. Rococo design with pineapple finial. *81.234.1a-b. Mumford, NY. 8 Aug 81.

80 English, 19th Century. Spoons (six), ca 1800-63. Coin silver. Includes: 1 tablespoon marked F.I.P., C.A. Burr and Co;. 1 teaspoon marked F.L., C. Burr; 1 teaspoon marked C.L.W., A. Henderson; 3 teaspoons marked M.D.L., Jas. P. Steel. *81.234.5a-f. Mumford, NY. 8 Aug 81.

77

81

81 English, 19th Century. Covered Tureen, ca 1807. Sterling silver. 15.2 × 30.5 cm. Hallmarks: lion, leopard, initials TR, large O, sovereign head, coat of arms, arm emerging from water with a paddle. Gadroon borders. Legs have paw feet and lion's heads where legs join body of the tureen. *81.234.3. Mumford, NY. 8 Aug 81.


82

82 English, 19th Century. Tureen, ca 1819. Sterling silver. 15.2 × 38.1 cm. Maker's initials: PR. Hallmarks: crowned leopard, small D, lion rampant, sovereign facing right. Rococo design with scroll handles and feet. *81.234.4. Mumford, NY. 8 Aug 81.

83

83 FABERGE. Ewer and Presentation Tray. Chiselled gilded silver partly enamelled with cobalt blue and decorated with amethysts. Wt 57 gm. *81.237.3-4. Vienna, Austria. 27 Dec 80.

Antiquities

Pre-Columbian

84 Mayan, Early Classic Period. Dancing Figure, ca 450 AD. Jade. H 10 cm. Prov: From the Guatemalan government excavations at Tikal. *81.257.2. Tikal, Guatemala. 19 Sep 81.

84

85 Mayan, Late Classic Period. Face of a Maya Ruler, ca 770 AD. Jade. H 9 cm. Prov: From Burial 77, Guatemalan government excavations at Tikal. *81.257.1. Tikal, Guatemala. 19 Sep 81.

86 Mayan, Late Classic Period. Necklace, 732 AD. Jade, 140 beads. Prov: From Burial 116, the Burial of Ruler A, at the Guatemalan government excavations at Tikal. *81.257.3. Tikal, Guatemala. 19 Sep 81.

Ethnographic Objects

African

87 Zaire. Girl's Head, 20th c. Carved ivory. Approx h 10 cm. Head and shoulders of a girl with a long neck wearing two looping pigtails. 81.253.38. San Francisco, Ca. Oct 80.

Oriental Art

Chinese

88 Ch'ing Dynasty, 19th Century. Kuan-yin. Green quartz. 28 × 10 × 5 cm. Holds a lotus flower. Has many cracks, especially near the base. Screwed to the base, which is of carved wood on a piece of gold-painted metal bearing the number 5093. 81.253.20. San Francisco, Ca. Oct 80.

89 Modern Period, 20th Century. Burial Pieces (nine). Jade. Approx 5 × 2.5 × 1.3 cm each. In various shades of jade and shaped into different forms including a fish and a cicada. 81.253.29-37. San Francisco, Ca. Oct 80.

90 Modern Period, 20th Century. Kuan-yin. Rose quartz. Approx h 20 cm. Two or three flounces on the robe. Quartz has a diagonal internal flaw prominent in the chest area. 81.253.21. San Francisco, Ca. Oct 80.

91 Modern Period, 20th Century. Seven Gods and Goddesses. H 5-7 cm each. Each carved from a different semi-precious stone: rose quartz, tiger eye, lapis lazuli, etc. 81.253.2228. San Francisco, Ca. Oct 80.

Indian

92 Gandhara (probably Taxila). Maitreya, 2nd c AD. Stone. H 25.4 cm. Head of a Buddha. *81.252. Seattle, Wa. 1981.

93

93 Moghul. Reversible Necklace, late 19th-early 20th c. Enamel on gold. Twenty-four medallions with a floral motif in the enamel. Each medallion is set with an uncut semi-precious stone with another semi-precious stone hanging from the first by a gold chain. *81.240. Philadelphia, Pa. 11 Aug 81.

Miscellaneous

Books

94 French, 13th Century. Illuminated Manuscript Page. Vellum painted in red, blue, green, and gold. Approx 17.8 × 22.9 cm including mat and frame. Upper third has a judgment scene. In center is a brown monster with an animal's head in whose open, flame-filled mouth a black demon is herding a crowd of people including a pope and two cardinals. Beneath in the floral border King David dressed in a red robe plays his harp. Picture has a wide, gold velvet mat and a gold frame. 81.123.2. San Francisco, Ca. Apr 81. *Reward.*

Musical Instruments

95 AMATI, Antonius and Hieronymous. Cello, 1629. Approx three quarters of normal size. Brown or amber finish with an unusually sharp floor peg. 81.253.45. San Francisco, Ca. Oct 80.

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Erratum

Item no 39 in the SAA June 1981 was incorrectly described. This entry corrects it:

French, 17th Century

Figure of a Woman. Bronze. Approx h 27 cm. Standing woman, partially draped, with her right arm raised. *81.141.3. Baltimore, Md. 19 Nov 80.